SUDDENLY FIRE

A Pentecost Cycle of the Twelve

A dissertation by

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Suddenly Fire

by Barry Brodie

P R E F A C E

> In order to enter the state of the Christ Realization of the Self, these Jewels have to be set. When Jesus was taking his Enlightenment through the senses, he experienced it as the crown of thorns, as long as he personalized it. The work in the tomb was really that time when he freed himself from the personalization of the divine attributes commensurate with the Realized State called the Christ. It pointed to every man's freedom, not to one person's freedom. That is the great paradox: how in God's name was Jesus the human, and the Christ the Divine? It has been the fight of the clergy for centuries. That's why they are still clergy. They are arguing over the human and the Divine when it doesn't enter into the question when the Crown is set with precious stones. It's all Realized.[1]

As a theologian I must ask the questions: what is God? what is Man? what am I? what is theology? I take as my premise the example set by the great Master Jesus, "I and my Father are One"[2] and in the light of this principle all dubious questions regarding Man and his world fade out. A theology based on this principle demands that a disciplined theologian identify solely with that unwavering state called the Son of God. Any man or woman who truly seeks to understand the statement, the Son of God, soon realizes that according to this principle, this divine standard, no thought, word or action can be entertained that is not attributable to God.

As a dramatist I find no alternative but to consider life and its drama based on this platform. A disciplined actor dies to the limits of his role so that the role that is to be played reveals a purpose for his appearance on the stage. Although he

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[1] Given to Praise, Kenneth G. Mills, p. 77.

[2] John 10:30

may play the role that discipline demands, he knows what he truly is is never forsaken but is forever the light unto his role as he walks through life. From the standpoint of God, then, men and women are able to walk upon the stage called earth, play the role they are called to perform knowing their true identity. The fulfillment of the promise of the Christ is the inheritance of all men and women who perceive and utilize the uncontradictable truth: Man created in the image and likeness of God.

> Theology has to do with an approach to appropriating what comes forth by invoking the grace of a supreme being when men and woman cease identifying in fragments.[3]

The approach I have found is based on the principle, I and the Father are One. This principle is fixed and unchanging for it points to that state of perfection termed Resurrection or Christ-Realization in which there is found no separation between God and Man.

It is written in Genesis, "God said, 'Let us make man in our own image, in the likeness of ourselves. . . ", and yet for centuries men and women through their thought structures have created an anthropomorphic Creator in their image and likeness. When men and women cease thinking that there is God and them besides and stop separating themselves from their Divine identity revelation can dawn and the idea, Perfect God, Perfect Man can descend as a grace.

In his book, The New Land, Conscious Experience beyond horizons, Kenneth G. Mills describes the relationship between God and Man

[3]Unpublished lecture given by Kenneth G. Mills on March 1, 1978

in terms of a harmonic interval. He utilizes the musical idea of parallel and contrary motion to express the difference between "right relationship" and "the erroneous dualistic relationship that is believed to exist between God and man."

> To elaborate on the idea of parallel and contrary motion: In music, parallel motion is movement of two or more voices in the same direction. In metaphysical terms, this idea translates to illustrate right relationship (i.e. interval) between God and man, as well as Guru and devotee, as follows:
> 'God is All.' (First Voice)
> 'Man is the Son of God. (second, Parallel Voice)
> Conversely contrary motion is the movement of two or more voices in opposite directions, which describes the erroneous, dualistic relationship that is believed to exist between God and man:
> 'God is All.' (First Voice)
> 'Yes, but I am me!' (Second, Contrary Voice)
> Parallel motion can be though of in terms of describing the movement of one who is already ripe for instruction and who therefore moves very rhythmically with it. Contrary motion describes the movement of one who sponsors challenging situations that are not in rhythm with the instruction. Resolution can only occur when the one who is moving in such a way can witness his contrary nature bowing before the might of the All-encompassing Self![4]

It is in this harmonic basis, this interval that we hear the principle, I and the Father are One, and fixed in the reality of our true identity as the sons and daughters of God we begin to appropriate, to take unto ourselves what comes forth from the mouth of God: the Word.

> In the beginning was the Word
> And the Word was with God
> And the Word was God.[5]

How do we begin to appropriate the Word of God? by listening and responding. To continue the musical analogy, listening and

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[4]The New Land, Kenneth G. Mills, pp. 68-69.

[5]John 1:1

responding become a two-part invention, a spiritual canon. Authentic listening demands the silence of God for how can we hear the Word of God if our minds are so filled with thoughts about God. This is where principle is practical for the mind can anchor itself on this divine fact and appropriate unto itself only those thoughts and ideas commensurate with "I and the Father are One." In a lecture given October 1, 1978 Kenneth Mills stated: "The finest definition of prayer is 'listening without thoughts.'"

Listening must be viewed as an active experience. In the same lecture Mr. Mills stated: "Listening is a state of expectancy dancing with enthusiasm." The etymology of the word "enthusiasm" gives us a key to our inherent divinity. With listening seen in this light it is only natural to respond to the Word of God.

Once the disciple has responded the next significant note in the melody is appropriation and this is why the Pentecost event has always held such meaning for me. The Pentecost is discipleship launched in our experience, it is the fulfillment of listening and response.

> The metaphysical meaning of the "day of Pentecost" is that in the unfoldment of the spiritual mind there are periods when the ideas that we have meditated on, and accepted as true, spring forth into consciousness, becoming living realities in our own life instead of mere mental concepts.[6]

The Descent of the Spirit fulfills the Christ Event. The

[6]Metaphysical Bible Dictionary, Charles Filmore, p. 512.

Christ Event is accomplished in the great trinity of Christmas-Easter-Pentecost: the promise is given in the birth of the Child, realization dawns in the Resurrection of the Christ and realization is appropriated as the gifts of the Spirit.

The gifts of the Spirit are inseparable from the Christ Event and the acknowledgment and utilization of these gifts are essential to experience the Christ. The great wind can be understood as the unseen Power behind each act of meaning: I of myself can do nothing, it is the Father that does the work. The tongues of fire reveal the living possibility of speaking in such a way as to set men and women free from the bondage of death.

> God raised this man Jesus to life
> and all of us are witnesses to that.
> Now raised to the heights of God's right hand
> he has received from the Father the Holy Spirit,
> who was promised,
> and what you see and hear is the outpouring of that Spirit.[7]

These words are the heart of Peter's Pentecost sermon and his experience of the fire at Pentecost manifests itself as a power of speech able to penetrate the veils of language thereby freeing the listener to hear beyond the words of men and <u>know</u> the resurrection as a living experience.

The experience of the Pentecost <u>is</u> "what comes forth by invoking the grace of a supreme being." It is the unity of the Christ that is pointed to by the twelve disciples who together symbolize complete Man.

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[7]Acts 2:33-34

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The purpose of this play is to celebrate the miracle that God is One and man appears as person; that the Power of the Christ is undivided and twelve apostles appear to fulfill his commission: "Go, therefore, and teach ye all nations." The whole approach to understanding what this script has to offer is to take the attitude of wonder and know that freedom is the legacy of all men and women as sons and daughters of God and the evidence is the accomplishment of Jesus the Christ.

> The subconscious realm in man has twelve great centers of action, with twelve presiding egos or identities. When Jesus had attained a certain soul development, He called His twelve apostles to Him. This means that when man is developing out of mere personal consciousness into spiritual consciousness, he begins to train deeper and larger powers, he sends his thought down into the inner centers of his organism, and through his word quickens them to life. Where before his powers have worked in the personal, now they begin to expand and work in the universal. This is the first and second coming of Christ, spoken of in the Scriptures. The first coming is the receiving of Truth into the conscious mind, and the Second Coming is the awakening and the regeneration of the subconscious mind through the superconscious of Christ Mind.[8]

The selection of material for this script was both theological and aesthetic. I wanted for each play a story that was associated with each apostle either directly through tradition or indirectly through a thematic correspondence with each "presiding ego" or "identity." At the same time I wanted stories that would work on stage and the symbolic and allegorical nature of many of the stories found in the Apocrypha allow dramatic workability.

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[8] The Twelve Powers of Man, Charles Fillmore, p. 3

The apostles are portrayed performing miracles, utilizing the gifts of the Spirit as living realities and what greater miracle can there be than to perform with no trace of personal involvement. This is the evidence of a true disciple.

As we have entertained certain theological considerations let us also treat the aesthetic aspects of this script. I wish to draw certain parallels between the responsible disciple and the responsible actor. Since drama is primarily a performing art and since the characters in this drama are performing miracles there is a marvelous co-incidence that occurs within the actor. Dramatically as well as spiritually the responsiblity of expression lies with the actor. Particularly with this script it is important to keep in mind the blend of styles. It is crucial to the performance of the play. The script tends to be more allegorical than historical, so a balance must be maintained between portraying a character and representing an idea. The script is not a Noah's Flood nor is it an Everyman. The actor, therefore, is playing neither Noah nor Patience. The actor must at all times be aware of the character as well as what the character is pointing to.

It is this idea that both disciple and actor share. Each has the same demand of performance: to align himself with his true identity and not fall for the show.

What is an actor?

> The name given to one who would ape the Divine. . Action. That's an excellent question but you see, it brings a very unusual response because you have

> to go beyond an actor. You should have said, "What is the act?" "What is an act, Mr. Mills?" An act is the evidence of an involuntary happening appearing recognized in its impersonal power and its bestowal of grace. So therefore, an actor would have to be an impersonal partner appearing personally garbed to fulfill a graceful action on behalf of an Act of transcendent power.[9]

In the discovery of this "Act of transcendent power" lies the real miracle. As any truly transcendent work of art has the ability to point to our inherent divine nature it is this author's hope and prayer that such a possibility lives within these lines.

My aesthetic vision of this miracle cycle focuses primarily on the image of the crown. With the opening and closing lines of the script the miracle play takes its shape: a circle, a crown. The crown is set with twelve jewels, the powers of man pointing to the totality of Christ-Consciousness.

To maintain the integrity of this crown image the cycle should be performed without break. Be aware not only of the external cyclical shape, but of the several internal cyclical ones as well: the Round Dance in the Prologue, the caravan in the Play of Nathanael, the Celestical Banquet. But just as the twelve jewels found in one crown are not all cut in the same fashion, so too is the dramatic shape of each play different. Some of the plays follow a classical shape (conflict-reversal-resolution): Nathanael, Andrew, Simon, Thomas; others move more like a lyric poem: Philip; others simply proclaim: Peter, James;

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[9] Given to Praise, Kenneth G. Mills, p. 129.

each has its own shape, its own color and reflects its own facet of the crown.

Pay close attention to the pacing of tempi. In this regard consider a musical suite. A suite is a very free and flexible musical form. In fact, at times the only common point shared by all the movements in a suite is keyship.

The song of the cycle must also support and enhance the crown image. The score should have its own integrity and complement the other design aspects. The instrumentation should feature predominantly the human voice, woodwinds and brass. The sound should shimmer.

The colors of the cycle should be very rich. Remember, all of the colors must burn.

There is a certain repetitive quality to this work that could almost be a drone. Miracles and fantastic happenings come one right after another. Keep in mind how this may be received by an audience. It is essential that the audience be neither bored nor overwhelmed by the pageant on stage. It is the pageant which is the common point of attention for audience as well as actor and must be focussed on most sharply. The one miracle around which the cycle turns is the miracle of One.

In this regard I feel the rhythm resembles that of the gospel: story upon story, each with the same point: this man is the Son of God. At the point when this is realized what was a hammering anvil becomes the uninterupted flow of the golden crown.

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Following the style of the French medieval mystère the cycle should be performed with a single ensemble of no less than thirteen actors with each actor playing one of the thirteen major roles doubling and tripling the minor roles. It could be performed in a large indoor space such as a cathedral, a planetarium or, perhaps, outdoors in a portico or garden.

Stagecraft should be very practical. Literalism in stage design would certainly add a medieval flavor, while a less detailed design would perhaps be more attractive to a modern audience. In either case it is most important to provide smooth transitions in and out of each play as well as between the scenes and the masques.

A word about these masques: the masque is characteristically a forerunner of multi-media with resplendent use of dance, poetry, music and a heavy accent on stage machinery. The important idea is richness and each masque should enhance the theatrical texture of the specific play. They are included in the script not so much as separate scenes as modulations from what is happening in the story to a higher level of meaning.

The script calls for pantomime, interpretive dance and abstract movement. There are moments when a very defined picture is necessary, other moments when mood and atmosphere depend on a more subtle dance.

There is a special moment in the creative act of doing a play where the theologian and the dramatist fade out in the

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act of expression. The form of expression which I have chosen in which to share my spiritual quest is the art of the stage. As an actor prepares a role he must constantly deal with identity. The whole art lies within making the transition between what seems real off stage and what is made to appear real on stage. For me this has always been a powerful symbol for the religious experience, the spiritual quest, the search for God-Self. Not only does the script attempt to point to higher spiritual ideas but the very act of producing the play, that which lives on stage, contains the possibilities of transcendence.

Simply put this is a miracle play. It is an act of thanksgiving for a prayer answered. It is to be performed from a standpoint of love and demands an understanding necessary to find author, actor and audience freed from their parts and found one in what Kenneth Mills calls "an Act of transcendent power."

Barry T. Brodie
Tucson, Arizona
May 1979

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SUDDENLY FIRE

A Pentecost Cycle of the Twelve

by

Barry Thomas Brodie

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Dedication

In the Eastertide of 1975 I met a man who for the first time in my life opened to me the meaning of what I had known since childhood as mysteries of faith. On the eve of the completion of years of theological study and spiritual search the course of my life was radically changed and refocussed by hearing this man speak whose life and teachings unfold from the standpoint of the Principle: I and my Father are One, . now and not shall be. This script is dedicated to my Teacher, Mr. Kenneth G. Mills, whose life is given to praise.

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Query: Mr. Mills, what is the significance of the twelve tone music?

Answer: Half tones or whole tones, there will only be One Tone, and let others subdivide! Everyone has divided the power of the Christ, even in the realm of music, and the power of the Christ is the unification of the twelve powers. Jesus, you might say, chose twelve disciples, each disciple representing a facet of the total manifestation. The Christ is That Light which enables the totality of twelve to be seen as One.

Kenneth G. Mills
October 1, 1975

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PROLOGUE

Round Dance of the Twelve with the One

This is the celebration of the miracle that God is One and man in the garb of individuality fulfills impersonally the will of God; that the Power of the Christ is undivided and yet twelve apostles appear to fulfill his commission: "Go, therefore, and teach ye all nations."

The entire ensemble enters in silence and forms a circle facing into the center. The ensemble should contain a minimum of thirteen actors and actresses: one portraying the Christ and one each of the apostles. Only one actor should play one apostle while all other roles may be multiples. Lights and sound up. The setting shall convey the idea of the Mount of Olives. The ensemble begins a round dance which they continue through the litany and hymn.

Christ: Now I am revealing new things to you,
Things hidden and unknown to you,
Created just now, this very moment.
Of these things you have heard nothing until now,
So that you cannot say, "Oh, yes, I know all this."

Let us now make a circle. You shall form a ring
Holding one another's hand and I shall stand and sing
In the midst of you. You shall in turn respond
"Amen" unto the praise of sound.

Glory unto the Father.

The Twelve: Amen.

Christ: Glory unto the Word.

The Twelve: Amen.

Christ: Glory unto the Grace.

The Twelve: Amen.

Christ: Glory unto the bird that soars beyond the realm of time
And offers its song to the Glory of the Glory of the Holy One.

The Twelve: Amen.

Christ: We thank the Father; we praise the Light,
Wherein the darkness dwelleth not.

The Twelve: Amen.

Christ: The Whole on high partakes of our dancing.

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The Twelve: Amen.

Christ: Whoso dances not, knows not what comes to pass.

The Twelve: Amen.

Christ: I would adorn and I would be adorned.

The Twelve: Amen.

Christ: I would be united and I would unite.

The Twelve: Amen.

Christ: A house I have not and I have houses.

The Twelve: Amen.

Christ: A place I have not and I have places.

The Twelve: Amen.

Christ: A temple I have not and I have temples.

The Twelve: Amen.

Christ: A lamp I am to you that behold me.

The Twelve: Amen.

Christ: A mirror am I to you that perceive me.

The Twelve: Amen.

Christ: A door am I to you that knock at me.

The Twelve: Amen.

Christ: A way am I to you a wayfarer.

The Twelve: Amen.

Christ: Answer now as you responded to my dancing.
My twelve I call.
Peter, Nathanael, Philip,
Andrew, Thaddaeus, John,
Judas, Simon, Matthew, Thomas,
James and James.

The Twelve: Amen.

UMI

Christ: Behold yourself in me who speaks and seeing what I do,
keep silence about my mysteries.
You that dance, perceive what I do,
For thine is this passion of the manhood, which I am about to suffer
For you could not at all have understood what you suffer,
If I had not been sent to you as the Word of the Father.
You that saw what I suffer saw me as suffering
And seeing it you did not abide,
But were wholly moved, moved to make wise.
You have me as a bed, rest upon me.
Who I am you shall know when I depart.
What now I am seen to be, that I am not.
You shall see when you come.
What you know not, I myself will teach you,
God am I.
I would keep tune with holy souls. In me know the Word of Wisdom.
Again with me say: Glory unto the Father;
Glory unto the Word;
Glory unto the Holy Spirit.
But do you understand the whole
And having understood it say: Glory unto the Father.
Amen.

The Twelve: Amen.

The ensemble moves without pause from the circle dance into

Masque of the Tongues of Fire (Allegro flammante)

The ensemble performs this scenario in pantomime. The accompanying music should feature the human voice, woodwinds and brass. The sound should shimmer.

The Twelve are gathered in the Upper Room afraid when they are visited by a great wind which sweeps over them. Then there appears one flame which divides and over each head appears a tongue of fire. This is the descent of the Spirit.

The actors themselves create the transition on stage from the Upper Room to the streets of Jerusalem and move directly into. . .

The emerald mountain stands; I know.

Scene (Allegro con brio)

The scene is a street in Jerusalem. Generally the scenes should differ from the masques in that they have a more naturalistic setting with regard to light and sound. The masques are more symbolic and thus should have a super-naturalistic setting.

Jews: Behold, these men are mad.
They have drunk new wine. They are drunk.

Crowd: Surely, these men are Galileans speaking to us here?
How does it happen that each of us hears them in his native tongue?
Parthians, Medes and Elamites; people from Mesopotamia,
Judaea and Cappadocia, Pontus and Asia,
Phrygia and Pamphylia, Egypt and the parts of Libya around Cyrene;
As well as visitors from Rome.
We hear them speak in our own tongue about the marvels of God.

Jews: They have been drinking too much wine.

Peter: Men of Judaea and all of you who live in Jerusalem,
make no mistake about this,
but listen carefully to what I say.
These men are not drunk, as you imagine;
why, it is only the third hour of the day.
On the contrary, this is what the prophet spoke of:

Joel: In the days to come - it is the Lord who speaks -
I will pour out my spirit on all mankind.
Their sons and daughters shall prophesy,
your young men shall see visions,
your old men shall dream dreams.
Even on my slaves, men and women,
in those days, I will pour out my spirit.
I will display portents in heaven above
and signs on the earth below.
The sun will be turned into darkness
and the moon into blood
before the great Day of the Lord dawns.
All who call on the name of the Lord will be saved.

Peter: Men of Israel, listen to what I am going to say:
Jesus the Nazarene was a man commended to you by God
by the miracles and portents and signs that God worked through him

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when he was among you, as you all know.
This man, who was put into your power
by the deliberate intention and foreknowledge of God,
you took and had crucified by men outside the Law.
You killed him, but God raised him to life,
freeing him from the pangs of Hell;
for it was impossible for him to be held in its power
since, as David says of him:

David: I saw the Lord before me always,
for with him at my right hand nothing can shake me.
So my heart was glad
and my tongue cried out with joy;
my body, too, will rest in the hope
that you will not abandon my soul to Hell
nor allow your holy one to experience corruption.
You have made known the way of life to me,
you will fill me with gladness through your presence.

Peter: Brothers, no one can deny
that the patriarch David himself is dead and buried:
his tomb is still with us.
But since he was a prophet, and knew that God had sworn
him an oath
to make one of his descendants succeed him on the throne,
what he foresaw and spoke about
was the resurrection of the Christ:
he is the one who was not abandoned to Hell,
and whose body did not experience corruption.
God raised this man Jesus to life
and all of us are witnesses to that.
Now raised to the heights of God's right hand
he has received from the Father the Holy Spirit,
who was promised,
and what you see and hear is the outpouring of that
Spirit.
For David himself never went up to heaven;
and yet these words are his:

David: The Lord saith to my Lord:
Sit at my right hand
until I make your enemies
a footstool for you.

Peter: For this reason the whole House of Israel can be certain
that God has made this Jesus whom you crucified
both Lord and Christ.

Masque of the Eight Books (Lento misterioso)

The setting should suggest a very high place. An image of the earthly Jerusalem should be created through light and sound and held before the spectators' view throughout this masque. The actors themselves portray the books.

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Angel: Rise up, Peter, bear thyself unto the Mount of Olives where
you shall find eight holy books. Acquaint thee with what's written there.
I have given unto you these books of light for there I be.
Peter, lift your eyes upon the heavens now. Watch what you see.

Voices: Blessed are we and blessed are the Apostles of our God
for he has delivered us by his right hand
from the hand of the Accursed One.

Angel: Peter, reveal the contents of this book
given at the Ascension of our Lord and God
into the heavens above unto that place wherein
his dwelling always was.

Peter uncovers the eight books and the City of Jerusalem becomes bright with their light.

Peter, read and understand.
You, my storehouse, my rock,
guard my mysteries, build my church;
Hold these eight books which I myself have given
for this service is yours:
First, go to Jerusalem, to the seashore, to all the cities
for I will reveal miracle and I shall open the gate
to what shall come through the Law and the Judgment
upon my people.
I will give them ordinances out of the Law
which I shall command them to keep.
They shall not withdraw from this,
either to the right hand or to the left.
Know that in these books which I have written
with my own hand it is declared
in what manner it is fit that their faith in me should be
and what is seemly for every man and woman upon the way.
Therein are they ordered to turn away from idols
and turn into one in me.

Peter, then to Antioch and speak therein this news
for from this time forth I will send you withersoever I please.
Seal now the eight books, hide their keys, let no man see
but him that has been chosen and him that shall be
of advantage unto the service of the holy things of mine;
For the clouds which covered me over shall not leave you until the day I come again.

Peter descends the mountain and meets Nathanael.

UMI

PLAY OF NATHANAEL

The crystal entertains the light; I see.

Scene One (Allegretto giocoso)

Nathanael and Peter begin their journey in the desert. They meet a magnificent caravan. The caravan is created by the other members of the ensemble. The caravan moves in a circle to signify its travels.

Nathanael: Peace, Master.

Master: Peace.

Peter: Sir, where are you going.

Master: To the country of the Oasis.

Peter: Kindly, sir, if you would, take us there.

Master: What seek you to do by entering our country?
You have no merchandise to sell.

Peter: It is not with us as you think.
We have no merchandise to sell
and nothing do we wish to buy.
We are servants of Goodness, servants of the Christ.
We are twelve men, custodians of his word and act:
"I and my Father are one."
This is declared and lives.
Our command is from the heart:
Prepare ye the way of the Lord;
For love leads the triumphal entry into his kingdom.
And it is by reason of this command that we have
entered into this country,
so that they may hear
and hearing with all their hearts
receive the life which is forever.

Master: You belong to the people of Jesus.
We cannot allow you to come into our country
for we have heard
that you lead astray the people
and that you separate wives
from their husbands.
I have heard that you say a man cannot have life
except he have purity
and that without it he is not able to see God.

A friend of mine whom I just now saw
has undergone much sorrow due to this doctrine you
proport.
His wife has taken heed of words planted by such as
you
and now forsakes her husband.
For myself I am afraid.
My wife will listen to you, believe you and
leave me.

The Master of the Camels turns away and the caravan continues on its journey. Peter and Nathanael are alone.

Nathanael: How can we by going back arrive where we are meant to be?

Peter: Nathanael, listen to this one thing.
I fear that when you meet the test
you will say,
"It was Peter who counselled me to come here."
Remember, Nathanael, then as now,
this country is your portion by the will of God.
I will not separate myself from you
until I have brought you to that country.

Nathanael: Rise up, beloved father, let us change our roles,
disguise ourselves and move quickly along the road
so that we may meet again the Master of the Camels
without his knowing who we are.
And it shall come to pass that when he finds us,
and we of course will look for him,
we will have him take us on his camels
and bring us to his city.
And if he asks us, "What is your business there?",
you shall say to him, "I want to sell my slave therein."
And if he says to you, "What is his trade?",
reply, "My lord, he is a steward of the vine."
And when I reach the country which God has given me
I shall perform the work commanded me to do.

Peter: Nathanael, you have spoken well.

Nathanael and Peter move into the midst of the circle created by the caravan. There they put on new garments disguising themselves whereupon they meet the caravan a second time.

Peter: My good man, will you let us ride with you
to the country of the Oasis?

Master: What is your business in the city?

Peter: I want to go and sell my slave.

Master: Happy am I this day!
I have journeyed far away from home for many days
looking for a slave whom I could buy. I have found
not one.
Now God has brought you to me.
Tell me his trade; I will give you his price.

Peter: He is a vineyard keeper. He has knowledge and skill.
He knows how to renew those branches fallen under
blight.

Master: Since it is so, I wish to make him steward
over the vineyards and keepers of the vineyards.
I have many vines.
Come with me into my tent
for behold you have taken the price of this slave
and you have handed him to me.
There remains one other thing I wish to do
and that is to show you kindness in my house.

Peter: May God reward you with abundance
for the gracious manner of your act.
Deal well now with this your slave
and vex him not with labour overmuch
so that gratitude be yours at his end.

Aside to Nathanael handing him the money.

If you find a poor man, take him with you,
share with him your price.
Remember the commandments of the Lord.
Peace be with you, Nathanael.

Peter exits.

Interlude

Masque of the Miracle in the Desert (Waltz)

Scenario: The caravan gets underway but soon the camels begin to die until all are lying lifeless on the ground. Night falls. Nathanael brings them to life. Everyone rejoices and the caravan continues until it arrives at dawn at the vineyards of the Master of the Camels. This is performed as a pantomime with solo oboe.

Scene Two (Tempo primo)

Master: Come, my friends, behold this slave whom I have bought.
His master has declared he is a vineyard keeper
and that he is able to make wine.
A marvelous miracle has been revealed to us by him.
On the road, as we were traveling through the desert, we lost our way;
the camels died; but this man here raised them up and made them live.
His master declared he was greatly skilled
in the care of vines fallen to decay.
This man knows how to renew the vines.

Nobleman: If he indeed be skilled
and knows how to treat vineyards,
put him to work and try his skill;
if he does not do as he has said,
sell him and get back his price.

To the vinedressers.

Master: I set this man among you
and to everything which he shall say
listen.

All exit except Nathanael and the vinedressers.

Interlude

Dance of Nathanael in the Vineyards (Andante)

Nathanael worked in the vineyard every day. When evening came he used to go into the city and teach for the rest of the night. For forty days he taught in this way, but there was no man who listened to him. After forty days Nathanael wept and spoke to God saying, "O Lord, how long shall I abide in this city?" Then he stood up and prayed with great fervour that strength might be given to him and that marvelous things might be made manifest through him. And it came to pass that when he had finished his prayer the Master came to him. This is a dance accompanied by soprano saxaphone and wordless mezzo-soprano voice.

Scene Three (Tempo primo)

Master: When shall I invite my friends
to come to the vineyards and see
the new method by which you are treating the grapes
this day?

Nathanael: Now.

Enter noblemen and servants. Nathanael takes three branches of a withered vine and suspends them upon props of wood. Immediately they bear fruit.

Nobleman: You are our Lord.
Are you a god who has revealed yourself on earth?
Tell us what sacrifice you ask and we will give
it to you.

Nathanael: I am not one of these beings you imagine.
I am a servant of the Christ.
Bring me other branches.

Other branches are brought. Among them is hidden a snake which mortally wounds the Master. Consternation and weeping breaks out in the crowd.

Nathanael: Why do you weep?
Is there no physician here to heal this man?

Nobleman: He is already dead.

Nathanael silences the throng and motions everyone to gather around him. He squeezes juice from the grapes he has just grown and passes the cup to those gathered.

Nathanael: In the Name of the Father,
in the Name of the Son,
in the Name of the Spirit.

Nobleman: This wicked slave! He doesn't weep, he doesn't
shed a tear.
His master dead and he rejoices at his death.
As for the speech he utters we have no idea what it
means.

Nobleman: He is not a wicked slave.
We have seen great things of marvel wrought by him,
the like of which our fathers neither heard nor saw.

Nathanael: You have wept tears enough. Get away. Stand and see.
Witness now the living vine. Watch and view the
wonder here.
Creator of earth and sea, man's own flesh and
heaven's light,

leave us not in bondage to our enemy, the Darkness king.
Plant instead the seed which bears the fruit in
bodies pure.
Shepherd Lord, into the fold you brought back the
desert-lost lamb
and now I ask you, command the snake withdraw her
poison-thoughts
from the body of this man that he may rise to life
again,
a declaration of Life as is.

Snake: Why do you command me to withdraw the poison from
this man?
If I do, I shall die and he will live.

Nathanael: Why do you multiply speech? You know who you are
and who your father is.
In order that these men may know the Father,
do as you are bidden.

The snake withdraws her venom and goes off to die.

Master: Your God is great, a mighty God, since he can raise
the dead.
Scrutinize these marvels manifested here.
This man whom I bought, thinking he was a man, is a god;
and he whom I bought and declared to be a slave is a
king.
Master refuse not my request.

Nathanael: If that which you shall ask of me be fair,
I will deal with you in fair a manner;
tell me now what is your request.

Master: Command me to transform this vineyard into a church
in place thereof.
For in this place I came to know and in this place
I died
and in this place I came to life.

Nathanael: It shall be as you say.

The actors group themselves so as to suggest a temple
or church. In this assembly they form a chorus.

PLAY OF PHILIP

The road is lapis lazuli; I speak.

Scene (Adagio liricoso)

A chorus composed of the acting ensemble chants an a cappella setting of the Fourth Song of the Servant of Yahweh.

In this scene the players step out from the chorus as they are needed to play their roles, while those remaining continue to sing. The scene ends with everyone returning into the chorus. The words of the lion are accompanied by the horn and those of the lamb by the flute.

Angel: (to Philip)
Be ready to set out at noon along the road
that goes from Jerusalem to Gaza,
the desert road.

Philip meets an Ethopian eunuch who is reading from the Book of Isaiah.

Eunuch: Like a sheep that is led to the slaughterhouse,
like a lamb that is dumb before its shearers,
like these he never opens his mouth.
He has been humilitated and has no one to defend him.
Who will ever talk about his descendants,
since his life on earth has been cut short?

Tell me, is the prophet referring to himself
or to someone else?

Before Philip can answer and almost as if this is the answer, a lion enters and speaks to Philip.

Lion: I worship you, servant of the Divine Greatness,
and apostle of the only-begotten Son of God;
command me to speak perfectly.

Philip: By the power of the Christ speak.

lion: Hear me, Philip, groomsman of the Divine Word.
Last night I passed through the flocks of sheep
found on the Mountain of the She-Dragon,
the Mother of Snakes.

UMI

There I seized a lamb.
When I went into the wood to eat, after I had
wounded it,
it took a human voice and wept like a little child.
It said, "Lion, put off your fierce heart and beast-like
nature
and put on mildness,
for the Apostles of the Divine Greatness are about to
pass
through this desert to accomplish perfectly
the promise of the glory of the only-begotten
Son of God."
At these words of the lamb I was perplexed.
Gradually my heart was changed
and my fierceness turned to mildness.
I did not touch the lamb.
As I listened to its words, I lifted my eyes and saw
you coming and knew that you were the servant of the
Good God.
So I left the lamb and came to you.
I beseech you now to put off my beast-like nature
and give me liberty to go with you everywhere.

Philip: Where is the lamb?

Lion: It is cast down under the oak opposite.

Philip: (to the eunuch)
Let us go and see him that was smitten healed
and healing the smiter.
Now know we a truth that none surpasses your compassion,
Lover of Man, Perfect Heart.
Such compassion knows no tides
but only finds how it abides
upon the rock above the pools
where watery emotions try to choose.
So on this rock sure-footed stand
those who leave the beast-like band
and like this lion and this lamb
within the Shepherd's flock the tame and bold
hear his voice calling to enfold.

Philip baptizes the eunuch. Philip continues on the road and disappears from sight; the eunuch continues on his journey. The lamb and the lion remain.

Lamb: We glorify and bless you, Philip.
You have visited and remembered us in this desert.
You have changed our wild nature into tameness
and granted us the Divine Word.
You have put in us a tongue to speak
and a sense to speak and praise you name,
for great is your glory.

They walk down the road. The choral piece disintegrates into cacaphony as the members of the chorus disperse and take their parts in the following play.

Agate shield, I stand.

Scene (Scherzo satanico)

The setting should connote a cell. Andrew is situated center and the various conversations take place all around him.

Satan: Go! Slay.
Bite, needle, jab, twist, extinguish this man
who puts us to shame
and flame all countries of the world into our fire.

Pantomime with no music: The devils confront the Saint of Strength, beseige him intending to slay him. They see on his forehead the mark the Lord has given him, they become afraid and unable to approach him. Andrew blows at the devils and they flee. The only sounds are made by the actors' voices. The texture in this scene in dry and brittle.

Satan: Why do you flee? You have not slain this man.

Devils: Our hands were stayed, our act frozen.
This man, this Andrew, bears a sign upon his forehead,
a mark which renders taunts and needles extinguishable at one breath.
You go, yourself. We cannot execute your command.
Unless God himself gives us strength,
this Andrew shall walk in victory.

Satan: Let us go then and costume this soul in mocking and shame.

Devils appear before Andrew a second time.

Devils: Behold, O Andrew, you have come into shame and disgrace.
Who is able to deliver you?

Satan: Wherefore weepest thou?

Andrew: I weep not
for the Lord has said:
"Bear patiently.
No evil whatsoever shall be done to you by them.
If it be otherwise,
you shall see what I will do."

Satan: Whatsoever thou canst do, that do.

Andrew: You would kill me now, but your will shall not be done,
unless it is the will of the Lord Christ.

You would make me foresake the commandment of my God,
but my Lord watches.
He is at hand
and he will judge you as it shall be necessary for you to be judged.

Pantomime: The devils and Satan flee, but come a third time. They tie Andrew around the neck with a rope and drag him about. Satan mocks Andrew.

Satan: My Lord, this torture consumes me;
My Lord, my body becomes feeble and my soul waxes faint.

Andrew: I stand, I watch, I see.

Satan: Behold, my Lord, see how the Enemy has played me with his devils.

Andrew: This parade of silly scenes rushes past the screen
On which the light divine illumines each pageant for the mind.

Satan: My Lord, when you were in death's dominion, soul waxing faint,
you cried,
"Father, why have you left me?"
You yourself have tried
and have experience of the flesh of the children of men.
You know well this suffering present to me now.
Command my soul be lifted from this rack and find its rest.
Where are your words?

Andrew: I stand in that light.

Satan: You spoke to give me strength.
You said, "If you come to me
not one hair of your head shall be destroyed."

Andrew: I watch from that point.

Satan: My flesh and blood are mingled with the dust.
I have endured this torture for three days
and yet you have not come to bring me strength.

Andrew: I see I am untouched by such events.

Satan: What do you gain by my blood, if I go down to the Pit?
Can dust praise you or proclaim your faithfulness?

Andrew: "Father, how you have glorified your Son."

Satan: My soul waxes faint.

Andrew: Heaven and earth shall pass away,
but thy Word shall not pass away.
My flesh and my blood have fallen to the ground.
What have they become upon the earth?

Andrew turns and sees a mighty tree which is full of fruit.

Andrew: I have treasured the words from your lips;
in the path prescribed walking diligently in
your footsteps,
so that my feet do not slip.

The devils cast Andrew into prison. The devils themselves create the prison with their bodies.

Devils: His body perishes bit by bit.
Presently he will die.
We think that it may be this night.

Angel: Give me your hand, my beloved, and rise up whole.

Andrew: Strength is mine because of you this day.
I look to no one else in heaven;
I delight in nothing else on earth.
My flesh and heart burn with love;
My heart's Rock, my own, God forever!

The prison melts and Andrew is free. The actor portraying Andrew assumes the role of Abgarus.

PLAY OF THADDAEUS

Entaglio in malachite; assimilation arrives.

Scene one (Lento pensivo)

Setting: Edessa.

Adgarus: "Peace be to you and your city.
Am I not to drink the cup the Father has prepared?
To rise again and to raise up Adam and Abraham?
But after I have been taken up into glory
I shall send you my disciple Thaddaeus,
who shall enlighten you and guide you in all truth,
both you and your city."
Those are the words of the Christ
spoken through Ananias
who bore this message and carried his face upon a cloth.
Now you, Thaddaeus, have come to me and my city.

Thaddaeus: I have come, yes, but he who has sent me is with you always.

Abgarus: I remember days disolved now in the light your standing here presents
when first the Christ caught Edessa's eye.
Astonished I was then at hearing wonders he performed,
his teaching which he gave.
I desired so to see the Christ
face to face
and yet I could not leave my city.
They were the passion days,
days of plots by Jews and priests.
I was seized by such disease I could not take a step
but sent a letter to him by way of Ananias.
The letter read, if memory is sound, it read:
Beloved Teacher,
Abgarus of Edessa, governor to those who call,
to your least slave.
The multitude of the wonders who have done
has reached my ear: that you heal the blind,
the lame, the paralytic
and cure demoniacs.
I entreat your goodness and ask that you might come.

Escape the plot of wicked Jews
which envy dares their minds to weave.
He answered with the words I spoke before
and with the imprint of his face upon a cloth.
I found myself
cured of my disease.

Thaddaeus: Happy are those who have not seen and yet believe.

Aabgarus: The High Priest and those from the Synagogue
await us.

Thaddaeus and abgarus depart.

Tableau of the Last Supper (Recitativo)

This intermezzo presents to the audience Thaddaeus' original prompting. A tableau of the Last Supper is created by the ensemble. Only Thaddaeus and Christ move. They sing in a recitative style.

Thaddaeus: Lord, what is this all about?
Do you intend to show yourself to us
and not to the world?

Christ: If anyone loves me he will keep my word,
and my Father will love him,
and we shall come to him
and make our home with him.
Those who do not love me do not keep my words.
And my word is not my own:
It is the word of the one who sent me.
I have said these things to you
while still with you;
but the Advocate, the Holy Spirit
whom the Father will send in my name,
will teach you everything
and remind you of all I have said to you.
Peace I bequeath to you,
my own peace I give you,
a peace the world cannot give, this is my gift to you.
Do not let your hearts be troubled or afraid.
You heard me say:
I am going away, and shall return.
If you loved me, you would have been glad to know
that I am going to the Father,
for the Father is greater than I.
I have told you this now before it happens,
so that when it does happen you may know.
I shall not talk with you any longer,
because the prince of this world is on his way.

He has no power over me,
but the world must be brought to know that I know
the Father
and that I am doing exactly what the Father told me.
Come now let us go.

The tableau melts. Thaddaeus and Abgarus come before the High Priest.

Scene Two (Tempo di Marcia)

High Priest: Men, why are you here?

During this speech Thaddaeus moves through the assembled crowd blessing and healing.

Thaddaeus: No doubt you have heard what has taken place
in Jerusalem
about Jesus who is the Christ.
We are his disciples
and witness to the wonder of his act and word.

I bear no veiled impression blotted from a death
mask cold;
I chant no cast of characters whose names are
nailed to boards in time's worn stage.
The drama is played out, the act is done,
No lines left racked on pages bound;
Nothing more to make up, clown.
Applause and bow, no pause but now
The meaning of the play is shown.
The banquet may begin.

The invitation-declaration to come to the
Feast of Light is yours.
The setting is of crystal, the goblet is of gold.
Welcome the wine to visit your lips and find
the words I speak food for your body and
breath to your soul.

The curtain has been raised, the veil rent,
For now stands the promise fulfilled:
The image of God face to face.

You who have ears to hear, hear from me the
word of life;
hear attentively and understand.
Cast off all your opinions and come
to the one living and true God.

For he alone is the true God, Maker of the whole
of creation,
searching the hearts of men and women
knowing each one before their birth,
for he is the Maker of them all.

The crowd transformed departs in silence. After everyone has left, a single, regal figure enters. He is lost in thought.

Sapphire seas of grace: dive, I love.

Scene (Preludio)

Setting: The court of the king.

Soldier: Worshipful King, we bring you John, a god, not a man, for from the hour in which he was taken until now he has not tasted bread.

John kisses the King on his breast.

King: Why have you done this?
Did you not think me worthy to kiss you?

John: It is right to adore the hand of God first of all and in this way to kiss the heart of the King; for it is written:
"The heart of the king is the hand of God."

King: Are you John,
who said my kingdom would soon be uprooted
and that another king, Jesus, would reign in place of me?

John: You shall reign for many years more given you by God;
after you many other kings,
but when the time of earth has been fulfilled
out of heaven shall come a King, eternal.
true, Judge of the living and the dead,
to whom each nation and tribe shall bow,
through whom every earthly power shall be brought to nothing,
and in whose presence every mouth that speaks great things
shall be shut.
This is the mighty Lord and King of all that has breath and flesh,
the Word and Son of the Living One, who is Jesus the Christ.

King: What is the proof of these things?
I am not pursuaded by words.
Words are a sight of the unseen.
What can you show on earth or in heaven
by the power of him who is destined to reign as you say?
For he will do it, if he is the Son of God.

John: Have a chalice of poison brought in.

John drinks and remains unaffected by the poison.

King: Fools, you have spared this man.
There is no poison in that cup.

UMI

Servant: Lord, I do swear.
That cup contains a poison bitter and vile.

John: Do not take ill, O King, but let a trial be made
and you shall learn the power of this draught.
Have one who is condemned be brought from his cell.

When the criminal enters John puts water into the cup and swirls it and gives it to him with all the dregs and drinking it he immediately falls dead.

King of the Romans, did you contrive that, in
your sight,
I might today become a murderer?
What is to be done with this dead body lying here?

The King indicates that the body be removed. John stops the soldiers.

By that power which we know as life unstained
by venom's bitter sting
There stands before us now a man clad in the
vestments woven by the almighty one,
The divine declaration in act to one who doubts
the Word, its might and its domain.

John takes the man by the hand and he rises.

King: I have decreed that all such persons summarily
be dismissed
without trial,
but since I find from you that they are innocent
and that their religion is rather beneficial,
I banish you to an island
that I may not appear to do away with my own decrees.
Set sail immediately for Patmos.

Masque of the Voyage to Patmos

(Fuga - Allegro agitato)

The two actors who portray James and Peter become the boat and John is conveyed in it over the sea. This monologue in three voices in accompanied by wordless chorus and flute.

John: Thus, my beloved, having danced with us the Lord
went forth
and we as men gone astray or dazed with sleep
fled this way and that.
I, then, when I saw him suffer, did not even stay
but fled to the Mount of Olives weeping at that
which had transpired.

When he was crucified on the Friday at the sixth
hour of the day
darkness came upon all the earth.
Then my Lord
standing in the midst of the cave and the light to
it, said:

Peter: John,
to the multitude below in Jerusalem
I am being crucified and pierced with lances and reeds,
vinegar and gall is given me to drink.
But to you I speak and what I speak hear.
I put it into your mind to come up into this mountain
that you might hear those things
which a disciple should learn from his teacher
and a man from his God.

John: He showed me a cross of light fixed and unmoved
about the cross a multitude formless and disperse:
and in it was one form and one likeness.
The Lord himself I beheld above the cross
having no shape but a voice,
and a voice not such as I have known,
but deep into my heart it gave its sound.

James: John,
there is need that one should hear these things from me
for I have need of one that will hear.
This cross of light is sometimes called the word
by me for your sakes,
sometimes mind, sometimes Jesus, sometimes Christ.

John: This cross is that which fixed all things by word. . .

James: . . . sometimes door, sometimes a way, sometimes bread. . .

John: . . . and separated things that are from those
that are below. . .

James: . . . sometimes seed, sometimes resurrection. . .

John: . . . then also being one streamed forth into all things.

James: . . . sometimes Son, sometimes Father. . .

John: But this is not the cross of wood which you will
see when you go down from here;. . .

James: . . . sometimes Spirit. . .

John: . . . neither am I he who is upon the cross,
whom you see not, but only hear his voice.

James: . . . sometimes Life, sometimes Truth, sometimes faith. . .

John: I was thought to be that which I am not,
not being what I was to many others;. . .

James: . . . sometimes grace.

John: . . . but they will call me something else
vile and not worthy of my name.

James: And by these things it is called as itself and
as spoken of to you, . . .

John: As then the place of rest is neither seen nor
spoken of, . . .

James: . . . it is the marking-off of all things
and the firm uplifting of things fixed out of
things unstable,
the harmony of wisdom and indeed wisdom in
harmony.
There are places of the right hand and places of the
left,
powers, authorities, wraths, devils,
Satan and the lower root
whence the nature of the things that come into
being proceed.

John: . . . much more shall I, the Lord thereof,
be neither seen nor spoken of.

Peter: Now the multitude of one aspect, that is about
the cross,
is the lower nature;

James: and they whom you see in the cross,
if they have not one form
it is because not yet has every member of
him that came down been comprehended.

John: But when the upper nature is raised

Peter: and the race which draws near to me

James: obeys by voice,

John: he that hears my voice shall be

All Three: united

John: with myself,

James: and shall no more be that which now he is,

Peter: but above as I now am.

John: For so long as you call not yourself mine,
I am not that which I was;

Peter: but if you hear me, you, hearing, shall be as I am,

James: and I shall be that which I was
when I have you as I am with myself.

John: For from me you are that which I am.

Peter: Care not for the many

James: and those that are outside the mystery despise;

John: for know you that I am wholly with the Father
and the Father now with me.

James: Nothing of the things which they will say of me
have I suffered.
That suffering showed to you and the others in
the dance,
I will that it be called a mystery.
For what you are, you see,
for I have showed it to you;
but what I am I alone know, and no man else.
Suffer me then to keep that which is mine
and that which is yours behold through me.
Behold me in truth that I am not what I said,
but what you are able to know because you are
akin thereto.
You hear that I suffered, yet did I not suffer;. . .

(Rallentando. Adagio)

John: Thus, my beloved, having danced with us the Lord
went forth. . .

James: . . . that I suffered not, yet did I suffer;. . .

John: . . . and we as men gone astray or dazed with
sleep
fled this way and that.

James: . . . that I was pierced, yet I was not smitten;. . .

John: I, then, when I saw him suffer, did not even stay. . .

James: . . . hanged, and I was not hanged;. . .

John: . . . but fled to the Mount of Olives weeping
at that which had transpired.

James: . . . that blood flowed from me and it flowed not;. . .

John: When he was crucified on the Friday at the sixth hour of the day. . .

James: . . . and, in a word, what they say of me, that befell me not;. . .

John: . . . darkness came upon all the earth.

James: . . . but what they say not, that did I suffer.

John: Then my Lord
standing in the midst of the cave and the light to it,
said:

James: Know what those things are I signify unto you for I know that you will understand.

John: John,
to the multitude below
in Jerusalem
I am being crucified. . .

James: Perceive, therefore, in me the praising of the Word, . . .

John: . . . and pierced with lances and reeds, . . .

James: . . . the piercing of the Word, . . .

John: . . . vinegar and gall is given me to drink.

James: . . . the blood of the Word, . . .

John: But to you I speak and what I speak hear.
I put it into your mind to come up to this mountain
that you might hear those things
which a disciple should learn from his teacher
and a man from his God.

James: . . . the suffering of the Word, the fixing of the Word,
the death of the Word.

John: Perceive, therefore, in the first place of the Word;
then shall you perceive the Lord,
and in the third place the man and what he suffered.

And then the Twelve were gathered with the One in the Garden.

Topaz sun, stillness in bloom.

Masque of the Gardens (Largo delicamente)

Through the use of light and sound three different gardens are created: the Garden of Gethsemane, the Garden of Eden and the Garden of the Resurrection. The first setting is the Garden of Gethsemane and is the same as that of the Prologue.

Christ: Now has the Son of Man been glorified
and in him God has been glorified.
If God has been glorified in him,
God will in turn glorify him in himself,
and will glorify him very soon.

Now the hour has come
for the Son of Man to be glorified.
I tell you now
unless a wheat grain falls on the ground and dies,
it remains only a single grain;
but if it dies,
it yields rich harvest.
Anyone who loves his life loses it;
anyone who hates his life in this world
will keep in for eternity.
If a man serves me, he must follow me,
wherever I am, my servant will be there too.
If anyone serve me, my Father will honor him.

Now my soul is troubled.
What shall I say:
Father, save me from this hour?
But it was for this very reason that I have come to this hour.
Father, glorify your name.

Enter Judas with a band of angels; he approaches Jesus and kisses him. The actors and the brass ensemble intone all twelve tones in a burst of sound; the necessary voices drop out leaving a D major chord.

Christ: My friend, what are you here for?

Judas: I have brought what we need for the festival.

Judas breaks open an alabaster jar of precious oil and annoints Christ's feet. As he is doing this the light and sound as well as the movement of the actors shifts the scene to the Garden of Eden. When the shift is completed the actors portraying Judas and the Christ begin the Dance of Creation accompanied by the horn.

Christ: Let us make Man in our own image, in the likeness of ourselves
and let him be master of the fish of the sea, the birds of heaven,
the cattle, all the wild beasts and all the reptiles that crawl upon the earth.

The serpent appears to Judas. The music stops.

Serpent: Did God really say you were not to eat from any of the trees in the garden?

Judas: We may eat of the fruit of the trees in the garden,
but of the fruit of the tree in the middle of the garden
God said, "You must not eat it nor touch it under pain of death."

Serpent: No. You will not die.
God knows in fact that on the day you eat it
your eyes will be opened and you will be like God,
knowing good and evil.

Judas: Satan, get thee behind me.

Judas takes the serpent in hand and it turns into a staff. He moves to the center and plants the staff. It blooms and bears fruit.

Christ: Be fruitful, multiply, fill the earth and conquer it.
Be masters of the fish of the sea,
the birds of heaven and all living animals on the Earth.
See, I give you all the seed-bearing plants that are upon the whole earth,
and all the trees with seed-bearing fruit;
this shall be your food.

The Twelve partake of the fruit of the tree in the center of the Garden. This action is danced accompanied by the horn and trombone.

As the branch of Aaron blossomed and was a priestly sign
so now this tree signs unto the ages
that I have planted my seed in Earth.
Go forth and make disciples of all nations,
baptizing them and teaching them to observe
all the commandments I have given you.
And know that I am with you always,
even unto the end of time.

The dance ends and the music stops. Judas kisses Jesus a second time. Again the twelve-tone chord is heard. This time the voices drop out leaving a G major chord. Judas and the Christ again dance. This dance portrays the counting out of thirty pieces of gold.

Judas:

In accordance with your word, O Lord,
You have been good to your servant,
Teach me discernment and knowledge,
for I rely on your commandments.
I earlier days I had to suffer, I used to stray,
but now I remember your promise.
You, so good and kind,
teach me your laws.
Though the arrogant tell foul lies about me,
I wholeheartedly respect your precepts.
Their hearts are gross as fat,
but my delight is in your law.
I put the law you have given
before all the gold and silver in the world.

Christ:

Here is my servant whom I upheld,
my chosen one in whom my soul delights.
I have endowed him with my spirit
that he may bring true justice to the nations.

He does not cry out or shout aloud
or make his voice heard in the streets.
He does not break the crushed reed,
nor quench the wavering flame.

Faithfully he brings true justice;
he will neither waver, nor be crushed
until true justice is established on earth,
for the islands are awaiting his law.

Judas kisses Jesus a third time and a third time the twelve tones are heard; this time a C major chord remains through to the end. At the same time the scene shifts to the Garden of the Resurrection and again light, sound and movement create this effect.

Judas:

Is it I, Lord?

Christ:

The Father and I are One.
I tell you now
before Abraham came to be I am.

Judas:

In the beginning was the Word;
the Word was with God
and the Word was God.
He was with God in the beginning.
Through him all things came to be,

UMI

not one thing had its being but through him.
All that came to be had life in him
and that life was the light of men,
a light that shines in the dark,
a light that darkness could not overpower.

Christ: But it was for this very reason that I have come to this hour.
Father glorify your name.

Voice: I have glorified it and will glorify it again.

Christ: If was not for my sake that this voice came,
but for yours.

Now sentence is being passed on this world;
now the prince of this world is to be overthrown.
And when I am lifted up from the earth,
I shall draw all men to myself.

The chord fades into silence and all quietly depart from the Garden.

PLAY OF SIMON

Flaming angel, ruby wings: enthusiasm!

Scene (Presto volante)

The setting should suggest a pagan temple of the sun. The atmosphere is decadent and odious. The colors are harsh clashes of reds and the sound percussive, shrill and vacuous.

Priest: Bring out the enemy of our gods.

Simon enters and the devils present within the temple cry out.

Devils:
Fire. Fire. Fire.
I am burned.
I am burned by the flame of this man.
His flame burns but does not consume.

Priest:
Men of tongues, give ear to my command:
At the moment of the sound of the horn,
the pipe, the lyre, trigon, harp and bell
throw down yourselves
and praise the silver chariot of the sun
and the silver chariot of the moon.

A cacaphony is heard and all prostrate themselves except Simon.

Simon, you do not serve my gods.
You refuse to worship the silver statues
I have erected?
When you hear the sound are you prepared to
prostrate yourself
and worship the statues I have made?
If you refuse, you must be thrown straightway
into the sun-hot, fire-fed furnace;
and where is the God to save you from my power?

Simon:
The only sound to cause my knee to bend
is that sound given from the voice I know is God,
the One I serve that is the very flame to
your own blast.
He is the very flame to your ire;
he is the very flame to melt your statues
and render them rivers of reflection
to carve the very crevices of your earth.

Priest: Bind this man and toss him into the furnace.

Masque of the Fiery Furnace (Chorale)

The actors who are portraying the pagan sun worshippers themselves play the fire and surround Simon creating the image of the furnace. Three men, tenors, stand apart and sing the Song of the Three Young Men from the Book of Daniel. The brass ensemble in counterpoint with the singers assists the actors in creating the Fiery Furnace. Simon is enveloped by this fire-dance but remains untouched by it.

(Tempo primo)

Simon: Flaming Angel, speak.

Angel: Fly this flame nest, find this tree extinguished in the light.

Simon: No, for still some fruit remains upon the branch in sight.

Angel: Simon-Fire, Phoenix Light, the fork of choice is this:
Total immolation of this silver dome and hall
or pluck the palm of conscious death and fan the heart on fire.

Simon: Angel Fire, I know no choice, I only know the truth,
The root of any frond that lifts its arms in high hosannas to the Sun.

He steps out from the fire.

Silver devil, who dares to guide the chariot of the sun, burn.
Fallen angel, charioteer, who steers the moon, melt.

Two hideous black figures appear and flee howling. The crowd begins to beseige Simon whereupon he is wrapped in the Angelic Flames and translated to heaven. Lightning strikes the temple and all disappears.

PLAY OF MATTHEW

The tourquoise whippoorwill wings the new land.

Scene (Tempo di bolero)

The setting is the Temple of Apollo. A small group of people accompanies Matthew as he goes to meet Armis.

People: Priest, meet priest. Matthew has moved into our midst.
He comes from a land beyond the edge
of what we think the world to be.

Matthew and the priest greet one another.

Armis: I must know who you are,
where you come from, what you do.
For I have found in your embrace
a grace poured out upon my head
such as I have never known.

Matthew: I belong to a noble line. I am a priest of God.
I rejoice at that grace which has visited you.

Armis: I wish to know how you found the way and came into this city.

Matthew: I have been lead by the power of God.

Armis: How did it happen?

Matthew: He took hold of my hand and set me down at the gate of the city.

Armis: I desire to see your God.

Matthew: If you wear the gown simplicity has patterned,
cut from the fabric integrity has spun,
taught on the loom of your willingness to see,
embroidered with designs of artless joy
and tinted with the hues of a clear spectral light,
then you shall see God just as you see me
standing face to face with no stranger in our midst.

Armis: Where dwells your God?

Matthew: In my country.

Armis: Where is your country?

Matthew: My country is a holy land and all who dwell there walk in truth.
My country is the country of light;
and those who dwell there do not die.

UMI

In my country there is no darkness for the whole of it is light
and my God illumines all those who live in the sunlight of the day;
and death makes no entrance therein.
The whole of my country is furnished in comfort.
It is full of sweet scents
and in it are many, many gardens into which the righteous may enter.
In my country no man is a slave,
all men are free;
my God gives as goodness gives itself;
each man and woman generates abundance.
In my country there is no harsh word,
all are pleasing to the sound;
In my country no evil clouds, but every man at peace;
In my country there is no sound of sorrow,
but every man rejoices and is glad.

Armis: How can it be there is no unclean person in your country?

Matthew: Because God Himself is pure.

Armis: I wish to come with you into your country.

Matthew: You shall come into my country
and you shall see God.
Partake with me in being
at one with the Christ
and at home in his Holy Mysteries.

Hasten your work.

Armis: Wait for me
while I light the lamp for Apollo
before I take my evening meal.

Matthew: Do you light a lamp for your god?

Armis: Not only do I light a lamp for him,
I wash and decorate him until he shines,
and I carry him about from place to place.

Matthew: But God gives light to me
and all those who minister to him shine always with his light
and those who are his servants does he surround with light;
all those who glorify him
array themselves in a panoply of light.

Armis: I will go with you into your city.

Matthew: Seek not to go forth with me into my city,
for I call upon the Name of God,
and when I call
he shall come and make the temple bright with light.

Armis: I want to see this wonder.

Matthew: Open, open, open,
the gates of the City of Light are blown open
by the majesty of the Spirit of God.
The standard of the King proceeds
and bears announcement of his regal aspects:
King of the Righteous, Light of the Blind,
King of Glory who clothes the naked with raiment,
Light of the World,
Lamp that cannot be extinguished,
Light unto which no darkness can come,
Axe that cuts down every tree that bears not good fruit,
Tree of Light that gives life to all the world,
Fire that consumes every god which is the work of the minds of men.

A great light fills the room and the idol of the god is shattered into pieces.

Armis, look now at your god.
How can he who is not whole be wholeness?

Armis: O Apollo, you cannot save yourself. How can you save others?
Clearly this man has seen you for what you are.

Matthew: Come and leave this dream which has fallen on its face.

Armis: Come with me into my house that you may eat my bread.

Matthew: Yes, let us eat, but what shall we eat?
let us ask Apollo to prepare for us a feast.

Armis: While he was in his glory he could never perform such an act;
How then after he has been dashed to pieces,
and pieces trodden under foot,
can he do this?

Matthew: Yet God has the power to send us that which we may eat.

Armis: I entreat you to ask him,
for I am beginning to understand
that which you have spoken
concerning the Light which just now came to us.
I wish that he would send us food.

Matthew: I will bring you that which you have asked.

Masque of the Table of Light

A great wind arises. This scene should resemble the Masque of the Tongues of Fire in light, sound and texture.

Voice: Let those who are not to sit at the table
of the Christ depart,
for now has come that moment when the true
knights shall be fed with the food of heaven.

Enter the eleven other apostles dressed in garments suggesting an Arthurian flavour and following the colour scheme of the gem stones.

Peter: Sir, we have hastened to come
and sit with you at the table of the heavenly
food.

Matthew: I am Matthew, the sword of will.

Thomas: I am Thomas, the house of understanding.

Nathanael: I am Nathanael, the promise of imagination.

Peter: I am Peter, the rock of knowingness.

Simon: I am Simon, the fire of enthusiasm.

Philip: I am Philip, the voice of power.

John: I am John, the heart of love.

James: I am James, Son of Thunder, the center of wisdom.

Andrew: I am Andrew, the standard of strength.

James: I am James, the pattern of order.

Thaddaeus: I am Thaddaeus, the garden of assimilation.

Judas: I am Judas, the tree of life.

Four angels descend bearing the silver table on which sets the Holy Grail which they hold suspended.

Matthew: The gate is open. The King of Glory shall come in.

Armis: Who is this King of Glory?

The complete brass ensemble begins a solemn canzone which although not authentically medieval should sound more characteristic than any other musical material heard throughout the play. Through pantomime Matthew begins to teach Armis while the angels lower the table.

Voice: My knights, my servants and my faithful sons,
attainment is yours;
your legacy the spiritual life here and now.
You have sought me with the diligence of your hearts
that I can hide myself from you no longer.
It is right and you should see some part of my mysteries,
for your labors have won a place for you at my table.
As for the rest they have been filled with the grace
of the Holy Vessel,
but never face to face as you are now.
Take now and eat the precious food
that truly is prepared for you in the quest you have fulfilled.

Matthew administers the sacrament to Armis and then each apostle partakes and departs.

PLAY OF THOMAS

And I shall build you a house of amethyst
wherein understanding keeps the hearth.

Scene One (Pastorale)

The setting is simply a hillside. Thomas and the King enter.

King: What trade do you know?

Thomas: The carpenter's and the housebuilder's.

King: What work in wood do you know and what in stone?

Thomas: In wood: ploughs, yokes, balances, pulleys
and boats and oars and masts;
and in stone: monuments, temples, royal palaces.

King: Will you build me a palace?

Thomas: Yes, I shall build it and finish it;
for because of this I came to build houses
and to do carpenter's work.

King: Here I wish the building to be.

Thomas: Yes, for assuredly this place is convenient
for the building.
For the place is well wooded and there is
much water here.

King: Begin to build.

Thomas: I cannot begin to build at this time.

King: When will you be able?

Thomas: I shall begin as the Virgin sifts her thoughts
and end as the Youth bears the urn.

King: Every building is built in summer,
but you can build and make a palace in winter
itself?

Thomas: Thus it must be. Otherwise it is impossible.

King: If, therefore, this be your design,
mark out for me how the work is to be,
since I shall return after it is done.

Thomas: I take my rod in hand, measure the palace and mark
it out.

UMI

I shall set the doors towards the rising of
the sun
to look to the light
and the windows towards its setting to the
winds;
and I shall make the bakehouse to the south
and the water-tank for abundance towards the
north.

King: You are a craftsman indeed
and it is fitting that you should serve kings.

Masque of the Celestial Mansion
(First Movement)

Through the implementation of interpretive dance and musical accompaniment - clarinet solo - the actors shift the scene from the pastoral countryside to the realm of heaven. Since heaven is really where the mansion is being built the transitions must be very lyrical and smooth. The dance must show how Thomas' ministry to the people is the building of the King's palace. This is interupted by the arrival of the messenger from the King.

Messenger: The King commands me to return the news of
your accomplishment
and tell him what you need for him to send you.

Thomas: The palace is built and only the roof remains
to be done.

Messenger: The King says, then, let the palace have its
dome.

The messenger brings gold and silver and the dance continues. The following conversation overlaps.

Scene Two

King: Tell me, my friend, of this palace which Thomas
has built.

Messenger: He has neither built a palace
nor fulfilled anything else that he has promised;
but goes around the cities giving all he has
speaking of one new God.
He heals the diseased, drives out demons,
does many other extraordinary things.
We think he is a magician,
but his acts of compassion done as a free gift,
his singlemindedness, gentleness and fidelity

show he is a just man, an apostle of the new God.
He carries but one coat, takes nothing from
anyone,
and gives all that he has.

Enter Thomas bound.

King: Have you built me the palace?

Thomas: Yes, I have built it.

King: When, then, are we to go and see it?

Thomas: I have told you already:
Now you cannot see it,
but when you have departed this life you shall
see it.

King: Put this man in chains and cast him into prison,
until I should learn to whom I have given
a king's fortune.

Thomas is taken away.

Gad: Brother, I commend to you my house, my children
for this insult has brought me grief unto death.
If you do not raise your hand in vengeance on
that magician's head,
you will give my soul no rest.

King: All night, I have considered this you speak.
Rest, brother, know in your voyage through
the shades
that vengeance finds this thief in death by
fire.

Masque of the Celestial Mansion
(Second Movement)

The dance continues maintaining its lyrical, almost fairy-tale quality. Gad's death is portrayed by two angels escorting him to heaven. They show him the palaces and dwellings there.

Angel: Consider the mansions before you.
Enter the abode in Heaven's realm chosen by
your hand.

Gad: This palace here, my lords,
must house some chamber underground
where I might be allowed to dwell.

Angel: That roof shall not cover your head.

Gad: Why, my lords?

Angel: This palace is the one Thomas has built for your brother.

Gad: Allow me to return to earth, my lords,
and buy this palace from my brother
who does not know what it is like
and gladly will he sell me this estate.

Gad returns to earth.

Scene Three

Gad: Call my brother.

Enter the King.

Dear brother, I know if one should ask for half your kingdom,
you would freely give it for my sake;
therefore I ask one favour of your grace
which I beg of you to do for me.

King: Are you flesh or air?
Vision or vital being?
Have you not yet died or have you come returned to haunt my dreams?
And what is it you ask of me to do for you?
Of what belongs to me whatever you shall ask is yours.

Gad: Sell me your palace in heaven.

King: Whence does a palace in heaven belong to me?

Gad: The one the Christian in prison built for you,
the Hebrew slave you wish to punish,
who gave me cause to grieve, to die
and come alive again.

The king has obviously been deeply perplexed at these events. He is profoundly moved. Nonetheless he considers well his brother's words. Gradually it dawns on him what has happened.

King: That palace is not mine to give.
But I pray you enter in and dwell there.
Prepare and find yourself inhabiting this house.
If you truly wish to buy a palace of your own,
behold the man lives to build a better one than that.

He sends for Thomas; Thomas enters.

I entreat you as a man entreats the servant
of God
that you will pray for me and entreat him
whose servant you are
to pardon me and overlook what I have done
to you
or even what I meant to do and that I may be
worthy
to dwell in that house for which indeed I
laboured nothing,
but which your labouring alone has built
for me,
the grace of your God working with you.

Gad: My only prayer: to realize what has been given
to my eyes to see.

Masque of the Celestial Mansion
(Third Movement)

The final movement of the dance depicts Thomas enlightening the two men having given them the washing of grace. Upon this baptism there appears to them a great light brighter than the rays of the sun. The three go out. A young man appears carrying a burning torch. The young man continues alone and becomes James.

Quartz-fire ray sets each in place.

Scene (Inquieto)

James carries a torch through the night. In his journey he comes upon two men who are fighting.

James: Why do you fight?

First Man: Judge, my lord, between us
for God has sent you as our peace.
We were journeying together
along the road, he and I.
I in front, he behind.
I saw in front of me this stone.
I stretched out my hand and seized it before
he could.
Now, since he is stronger than I,
he wishes to take it away from me by force.
t is for this reason that we fight.
He says, "It belongs to me."
And I say, "It belongs to me."

James: how do you know what this stone is?

Second Man: We do not know.
The knowledge of this stone is hidden from us.
We know not what it is.

James: I have two gold pieces. Take them.
Let each of you have one and give me this stone.
This way shall your difference be extinguished
and peace shall then escort you on your way.

The two men depart reconciled and James continues on his journey whereupon he meets a goldsmith. Day begins to break.

James: Brother, regard this stone. I know not what it is.

Goldsmith: Where did you find this stone?

James: I was walking this path
when I beheld two men in conflict with each other.
The two were fighting over this stone
not knowing what it was at all.
I embraced peace and bought the stone for two
gold coins,
gave one to each and sent them on their way.
Peace became their new companion.

Goldsmith: Beloved brother, many years have passed.
The high priest has not burned incense
by reason of this stone.
He hoped to find twelve stones,
but wanting this, he had not filled the
number twelve,
the number of the tribes of Israel.
Bring this stone to the priest
and whatsoever you shall ask will be given to you.

James moves farther on his journey. As James gets closer to the temple his walk becomes more like a dance. He reaches the temple wherein he finds the priest. To him he presents the precious stone. At this point the sun has risen. The priest is James, Son of Zebedee, the first bishop of Jerusalem.

James: My heart sings in the presence of this gem,
my lips perform the choreography of joy.
My eyes enact the pageant of thanksgiving
for unto us has come this day
the holy fragrance of the twelfth in place.
The years which have elapsed since once this
stone
was known within the Temple of our God!
Nebuchadnezzar seized this house of God;
this stone was missed, found not until this day.
This man, this stone are set into our midst,
the gifts of God's compassion we have sought.
It's meet the we should make an offering
unto God.
Let every man according to his treasure
give return.

The people come with gifts which they place before James, Son of Alphaeus.

This stone has turned a treasure chest;
reward your new-found prize.
This precious jewel is suddenly fire
and wisdom stands revealed.

James: Whosoever shows compassion on the poor
to him shall God give gifts of power.
Blessed are the peacemakers,
for they are called the children of our God.

All remain.

PLAY OF JAMES, SON OF ZEBEDEE

Colour-clear diamond lights the crown of wisdom.

Scene (Recitativo)

James: If there are any wise or learned among you,
let them show it by their good lives
with humility and wisdom in their actions.
But if at heart you have the bitterness of
jealousy or a self-seeking ambition,
never make any claims for yourself to cover
up the truth with lies -
principles of this kind are not the wisdom
that comes forth from above:
They are only earthly, animal and devilish,
Wherever you find jealousy and ambition,
you find disharmony and wicked things of every
kind being done;
whereas the wisdom that comes down from above
is essentially something pure;
it also makes for peace and is kindly and
considerate;
it is full of compassion and shows itself
by doing good;
nor is there any trace of partiality or
hypocrisy in it.
Peacemakers, when they work for peace,
sow the seeds which will bear fruit in holiness.

First Woman: If it please you, my lord,
this woman and I live in the same house
and while she was in the house I gave birth
to a child.
Now it happened on the third day after my
delivery
that this woman too gave birth.
We were alone together;
there was no one else in the house with us;
just the two of us in the house.
Now one night this woman's son died; she overlaid
him.
And in the middle of the night she got up
and took my son from beside me while your
servant was asleep;
she put him to her breast and put her own dead
son to mine.
When I got up to suckle my child, there he was,
dead.
But in the morning I looked at him carefully
and he was not the child I had borne at all.

Second Woman: That is not true! My son is the living one,
yours is dead.

First Woman: This is not true! Your son is dead,
mine lives.

James: This one says,
"My son is the one who is alive; your son is dead,"
while the other says,
"That is not true! Your son is the dead one, mine is the living one."
Bring the sword.

Soldier enters with the sword.

Cut the living child in two;
give half to one,
half to the other.

First Woman: Please, my lord, give her the child;
do not even think of killing him.

Second Woman: He shall be neither mine nor hers.
Cut him up.

James: Don't kill the child. Give the child to this woman.
She is the mother.

Masque of the Heavenly Jerusalem

(Finale: chorale-waltz)

James speaks his vision of the New Jerusalem. While the rest of the ensemble acts out this cosmic pageant. Light, sound, music, dance, pantomime, all of the elements used throughout the play are joined in this finale.

James: I see a new heaven, I see a new earth;
the first heaven and the first earth have now disappeared;
there is no longer any sea.
I see the holy city, the new Jerusalem
coming down from God out of heaven
as a bride all dressed for her groom.

Angel: Do you see this city? Here God lives among men.
He will make his home among them;
they shall be his people, and he will be their God;
his name is God-with-them.

He will wipe away all tears from their eyes;
there will be no more death,
no lamentation or sorrow.
The world of the past has gone.
Now I am making the whole of creation new.
Write this:
What I am saying is and will come true.
It is already done.
I am the Alpha and the Omega;
the Beginning and the End.
I will give water from the well of life
free to anyone who thirsts;
it is the rightful inheritance of the one who
proves victorious;
and I will be his God and he a son unto me.

Come, I present to you the bride whose hand
the Lamb has taken.

James: From the top of this high mountain I see
Jerusalem,
the holy city, coming down from God out of
heaven.
It radiates the glory of her God
and glitters like some precious jewel,
a diamond crystal-clear.
The walls are of great height and have twelve
gates;
at each gate there is an angel
and over the gates are written the names of the
twelve tribes of Israel;
on the east there are three gates, on the north
three gates,
on the south three gates, and on the west there
are three gates.
Twelve stones support twelve walls,
each wall the name of one counted in twelve stones,
the Lamb.

The angel that was speaking now carries a
golden rod
to measure out the city gates and walls.
The city plan a perfect square, its length
and breadth the same.
He measures the city with his rod:
twelve furlongs its length and breadth,
and equal is the height.
He measures the wall: a hundred forty-four.
The wall is built of diamond, the city of
pure gold,
like polished glass it shines.
The foundations of the city wall are faced
with precious stones:

the first is diamond, lapis lazuli the next,
turquoise bears the third, the fourth is
crystal clear,
agate five, ruby six, the seventh gold quartz,
malachite eight, topaz ninth and tenth the emerald,
the eleventh stone is sapphire blue,
the amethyst the twelfth and last.
The twelve gates are twelve pearls,
each gate a single pearl,
the boulevard pure gold, transparent glass.
I see no temple in the city for the Lord and
Lamb themselves the temple are.
The city needs no sun nor moon for light,
its own illumination is the glory of the Light
and also is the Lamb its lighted torch.
The pagan nations will come to live according
to this light
and earthly kings will bring their treasures
and their songs.
The gates will never be shut by day - and there
will be no night
and nations will bring their treasure and wealth.
Nothing that is unclean may pass this gate:
no others but the champions of Truth shall
enter in
and only those names found
etched upon the pages of the Lamb's Book of Life.

The ensemble finishes the masque in a circle facing out from the center towards the spectators. Christ stands in the center.

Christ: Now I am revealing new things to you, (Adagio)
things hidden and unknown to you,
created just now, this very moment.
Of these things you have heard nothing until now,
so that you cannot say,
"Oh yes, I know all this."

The ensemble exits in silence and the play ends as it begins.

Finis

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